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I Metaphors in Li He's 李賀 Poems

Kôzô KAWAI, Tôhoku University

The general use of metaphors is one of the essential characteristics of a language. But poetical metaphors differ from those of prose. The difference is demonstrated in Li He's poems.

In prose the relationship between tenor and vehicle is fixed. The milieu of the language determines the vehicle which demands the tenor. The unexpected word is often the vehicle of poetical metaphor.

In some cases the tenor and vehicle are reversed. In Li He's poems, the sword is compared to water as well as water being compared to the sword. The conventional metaphor of sword to water is reversed by Li He. He also makes reversible comparison of both the sky and water, flog and tree. He uses liberty in literary convention in connecting concepts that have some analogy.

Normally, the tenor owes its meaning to the vehicle. And once the tenor is understood, the vehicle is forgotten. On the contrary, the role of the vehicle is important in poetical language. For example, in Li He's poems he compares grass to the hair of a girl. His metaphor serves not only to express the figure of grass but also to suggest the existence of a girl. From the vehicle "grass"

emerges another concept different from that which the tenor indicates.

Both the use of the metaphor and the use of the metaphor in conjunction with a metonymy draw many new analogies. Li He's skillful metaphor demonstrates how the poetical use of metaphor differs from that of ordinary language.

## II A Story of Chu Hsi's 朱熹 Annotations to the Ch'u-tz'u 楚辭集注

Ichirô KOMINAMI, Kyôto University

The Annotations to the Ch'u-tz'u is a work of Chu Hsi's last years. In this work, the attitudes expressed toward literature and humanity is different from the works of his prime when he devoted himself in culminating the system of *tao-hsüeh* 道學. His dismissal from the government and the dreadful suppression of his scholarship as a "false learning" 僞學 became a catalyst in this change of attitude toward literature and humanity.

Chu Hsi lived his late years under the pressure of criticisms from the government and rival philosophy schools. He also experienced many disappointments in his relations with other people. Within the Ch'u-tz'u, he detected the same despair upon which his own late attitude toward humanity was based. By joining of this bitter attitude toward humanity with a strong spirit which has not yet lost its tranquility (this spirit is also expressed in his opposition to the "literature of resentment" which he understood the Ch'u-tz'u to be), the excellent exegesis Annotations to the Ch'u-Tz'u was produced.

## III Wang Shih-chen and His *I-yüan chih-yen*

Yun-Wan Ngan, Hong Kong Polytechnic

In the history of Ming 明 (1368-1644) literary criticism, the most influential critics were the Former Seven Masters 前七子 and the

Latter Seven Masters 後七子. Wang Shih-chen 王世貞 (1526-1590), a most prolific and versatile scholar-writer, is often regarded as the successor of the Former Seven Masters and the leading figure amongst the Latter Seven Masters. In the entire range of Wang's works on literary criticism, *I-yüan chih-yen* 藝苑卮言 occupies the central position. However, the eminent Ch'ing 清 (1644-1911) critic, Ch'ien Ch'ien-i 錢謙益 (1582-1664) points out in his *Lieh-ch'ao shih-chi* 列朝詩集 that Wang Shih-chen, late in his life, wrote that he "regretted having written *I-yüan chih-yen* and nullified the critical beliefs of his youth" in a review "On Hsi-ya's *yueh-fu* poems" 書西涯古樂府後. And Ch'ien's remark has always been accepted as the truth.

Wang Shih-chen had not written anything of the kind. In this essay, I shall try to prove that, what Ch'ien said of Wang was untrue. I shall, firstly, examine the various editions of the review in question; secondly, go through all the critical writings of Wang Shih-chen. In the course of my arguments, it will be made clear that Wang Shih-chen never regretted having produced the *I-yüan chih-yen* and he never nullified the central beliefs of his youth; on the contrary, he took pride in his *magnum opus* even in his old age.

#### IV The Influence of Tolstoy upon the Literary Works of Tuan-mu Hung-liang 端木蕻良

Yûko MURATA, Kyôto University

The article is an investigation of Tolstoy's influence upon Tuan-mu Hung-liang, a writer from the northwest of China. Having in mind that the plot and philosophical outlook of Tuan-mu's *Dry Plateau of the K'e-erh-ch'in Banner* and Tolstoy's *Revival* are similar, these two works are taken as the focus of comparison. I arrived at the conclusion that the criticism against the current social system and the idea of returning to nature are the two points these two works have in common. What differentiate these two works are the Christian ideas such as non-resistancism and universal love.

Futhermore, I tried to inquire into the background of the compo-

sition of the *Dry Plateau of the K'e-erh-ch'in Banner* in terms of the social environment, the contemporary trend of literature and the geographical locality. Pertaining to the social environment, there was the establishment of the Manchu State; pertaining to the contemporary trend in literature, there was the flourishing of proletarian literature which contributed to Tuan-mu's radical attitude; pertaining to the geographical locality, there are similarity between Tuan-mu and Tolstoy. The fact that Tuan-mu's mother came from a peasant's family had a great impact on him.

I also attempted to discover Tolstoy's influence upon Tuan-mu's literary works by comparing their works and studying the background of composition. First, we can understand that the adaptation of the criticism of society and the idea of returning to nature is based on the social environment, the contemporary trend of literature and the geographical locality. However, the Christian ideas were difficult to accept during the thirties in China.

Rather than preaching the universal love, Tuan-mu, who wanted to be a cultural fighter (who wanted to use literature as a weapon), personally established a 'literature of hatred'. Nevertheless, love among human beings appeared in his literary works. Here, one discerns his fundamental connection with Tolstoy.